SPINAL TAP

Written by

Christopher Guest, Michael McKean,

Rob Reiner and Harry Shearer

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FADE IN:

1 INT. SOUNDSTAGE

A bare floor, illuminated by a couple of baby juniors with a discreet gel. It looks like an empty stage, but it's been carefully arranged to look that way. MARTY DIBROMA (Rob Reiner) enters the area and casually walks over to a motion picture camera, leans a casual elbow on it and casually talks to the audience.

MARTY

In the late fall of 1982, one of the world's great underrated rock and roll bands embarked on its first tour of the United States in almost ten years. That band, of course, was Britain's legendary Spinal Tap. Through fifteen years and seventeen albums, Spinal Tap had earned a distinguished place in rock history as one of England's loudest bands. I first had the privilege of seeing Tap perform in 1967 in New York City's now defunct Electric Banana. I was knocked out by their raw power, their boyish exuberance and their punctuality. So when I was given the opportunity to direct a documentary film of this historic tour, I was more than happy to give up a chance to work with Sandy Duncan on the new series of Wheat Thins commercials. This film is more than just a celebration of rock and roll survival. It's more than a unique glimpse at a long-standing friendship and musical collaboration between Spinal Tap's twin creative forces, Nigel Tufnel and David St. Hubbins.

(MORE)

MARTY (CONT'D)
It's more than what I just said because... The rockumentary you are about to see is a microcosm, a macracosm, even -- if you will, a bit of a minicosm of a world most of us can only fantasize about. The world of rock and roll. So, what do you say -- let's boogie.

On Marty's self-important look, we...

FADE OUT.

2 OPENING MONTAGE - INT. CONCERT HALL - SHOTS OF MEMBERS

Of a band's road crew adjusting lights, testing mikes, uncrating equipment, positioning drums, the thousand and one activities that precede a rock concert. INTERCUT with this activity is STOCK FOOTAGE of a jetliner arriving at New York's JFK Airport.

CUT TO:

3 EXT. CONCERT HALL - DAY

We see interviews with some of the teenage rock fans who lined up to see the show. The kids in the front of the line have camped out the previous night. They're now sitting on portable camp chairs or standing in their sleeping bags. Two moronic teenagers argue about whether David or Nigel is the hottest guitarist in England. Heavily sedated yaks would articulate their love for Spinal Tap more clearly than these people. A young groupie proudly

boasts that on Tap's last tour, she got David to autograph her diaphragm.

CUT TO:

4 INT. AIRPORT TERMINAL

We see the members of Spinal Tap (NIGEL, VIV, DEREK, DAVID and MICK) and their ENTOURAGE (including their manager, IAN FAITH) bustling down the corridor of the terminal and out the door, where a limousine is parked.

5 ARNIE KATKAVICZ

The limo driver, is waiting for them, holding up a hand lettered sign that reads "Spine Tape." All this FOOTAGE is INTERCUT to convey a steadily building sense of drama and anticipation culminating in...

CUT TO:

6 INT. CONCERT HALL

To a cheering crowd, the band is on stage, performing the loud, upbeat opening song of their show "(Tonight I'm Gonna) Rock You Tonight." As in all the concert sequences in this film, we see the performance from many different vantage points: on the stage, in the audience, and in the balcony, all

INTERCUT to add to the inherent excitement of a Spinal Tap performance. During the instrumental break, OVER CLOSEUPS of each member of the band, we SUPER his name and instrument: "DAVID ST. HUBBINS, LEAD GUITAR; NIGEL TUFNEL, LEAD GUITAR; DEREK SMALL, LEAD BASS; VIV SAVAGE, KEYBOARDS; MICK SHRIMPTON, DRUMS." During the song, strategically placed flashpots explode. Then a web of laser lights envelopes the stage. Finally, in a puff of smoke, a huge papier-mache devil's head, with fire coming out of its nose, is lowered to a spot just above the drummer. Its mouth moves mechanically up and down and, vaguely SYNCHED with that motion, we hear the AMPLIFIED SOUND of a tape of the DEVIL LAUGHING. There is a line of beefy SECURITY GUARDS, twenty year olds with Nautilus muscles, standing between the stage and the audience.

In the audience, kids are standing, their fists raised or their hands flashing "number one." Some are miming the actions of a rock guitarist. Suddenly, one of the kids races onstage, and begins playing an imaginary guitar. Three security guards converge on him and drag him off. The song ends with Nigel, David and Derek, and Viv lying on the stage in front of a mirror that has been wheeled

out. The giant reflective surface is tilted at an angle to afford some of the audience an overhead view of the musicians arrayed on the floor doing a cretinous attempt at June Taylor Dancers choreography. The crowd cheers.

CUT TO:

7 INT. NEW YORK APARTMENT

A downtown high tech loft, owned by a YOUTHFUL MALE acquaintance of SIR DENIS ETON-HOGG, the chairman of the board of Parallel Records, the label to which Spinal Tap is signed, at the moment. Parallel has thrown a party to reintroduce Tap to the New York rock and roll media scene, some of which has actually shown up. The scene begins with the band, Ian, Eton-Hogg, and BOBBI FLEKMAN, the short, thirtyish, dark-haired, intense head of Parallel Records' East Coast Artist Relations, squeezing onto a corner couch grouping, posing in forced friendliness for photos to appear in Billboard and Cash Box. The party sprawls throughout the loft, under the exposed pipes painted vivid high tech colors. Sir Denis Eton-Hogg is a fifty-ish, foppish record executive recently knighted for his philanthropic work in helping to found Hoggwood, a summer camp for pale young boys. He is

an elder statesman of the record business, and he exudes nothing but enthusiasm for Tap, for the tour, for the new album which is to be released in cojunction with the tour. At one point, he proposes a toast to the success of the tour. Bobbi Flekman is telling the band that it's her job to be available to them for whatever they need, twenty-four hours a day. She then takes them one by one into the bathroom for some powdered refreshment and disappears from their lives soon afterward. IAN FAITH, the band's manager, is off in a corner of the loft talking on the telephone to a promoter in Philadelphia, outlining the band's non-negotiable demands for what has to be provided to them backstage at every stop along the tour, items which include: a case of Heineken's for the band, a case of Coors for the crew, assorted deli platters, a selection of beef sticks, cheese balls and sherried clam puffs in a crystal server, and four dozen Mr. Goodbars with the nuts removed. A bored REPORTER and PHOTOGRAPHER team from Rolling Stone Magazine are at the party, drinking and planning to leave as soon as possible. They ask Derek whether it's true that this is the band's farewell tour. Derek: "It's not the farewell tour. It may be a farewell tour." Also present are SEVERAL PROMO MEN from

Parallel Records' Tri-state Regional Promotional Department, a HALF-DOZEN New York radio DISC JOCKEYS, a LARGE NUMBER of hip-looking HANGERS-ON, and a DOZEN WAITERS and WAITRESSES from a catering service wearing white mime makeup and black mime suits. At one point, we find David and Nigel standing off by themselves on a fire escape. Staring at the sky, David expresses his conviction that this will be a magical tour, because never before in all the time they've been together have their energies been so in tune. David points out how fortuitous it is to be beginning the tour in September, since the band's sign is Virgo. Nigel agrees, pointing out his feeling that they now share a new maturity and a new, closer personal rapport, as well as the good sense to be above the bullshit and the hype that abounds in the room behind them. Then they go back in to get hyped some more. The only discordant note to the general air of forced enthusiasm is a passing mention by Eton-Hogg of some problems with the album's cover. But this is brushed over as quickly as it is brought up.

8 EXT. ENGLISH CASTLE

The band members have been assembled for an interview session at Nigel's castle in Scotland, a

rundown 16th Century brick pile which the locals refer to as "The Ruin." Pieces of this interview, which was filmed prior to the tour, will be INSERTED throughout the picture. In this segment, Nigel and David talk about their longstanding friendship, which germinated in the Squatney section of London, and which carried them through seventeen different groupings of musicians, with as many different names, before they finally formed Spinal Tap. These reminiscences are illustrated with still photos and album covers from the band's past. Derek Smalls talks about his background at the London School of Design, and his philosophy of the band's music. The FOOTAGE concludes with recollections of Nigel and David's first band, "The Thamesmen," and their first hit, "Gimme Some Money."

CUT TO:

9 BLACK AND WHITE KINESCOPE

The Thamesmen are appearing on the 1965 British TV show, "Popbeat," performing "Gimme Some Money" in painfully obvious lip-synch. Nigel and David are playing guitar. A different drummer and different bass player complete the ensemble.

CUT TO:

10 ENGLISH CASTLE INTERVIEW FOOTAGE

Coming off a CLOSEUP of the drummer in the previous scene, we hear the BAND MEMBERS RUMINATING about the unfortunate tendency of their drummers to die off.

CUT TO:

11 INT. HOTEL ROOM

It is the morning after the opening concert of the tour, in a mid-priced suite at a hotel like the Essex House; a view of Central Park out the window, if the curtains were open. It is Nigel's room. Nigel's in bed wearing his judo trousers. A GIRL is coming out of the shower without benefit of towel. She wanders around the room, looking for something; occasionally crawling around on the floor. Finally Nigel notices her with some irritation, as if she should have disappeared by now. She explains that she lost a contact lens. She continues her naked search. Derek drops by to watch TV and drink some of Nigel's wine. David is trying to concentrate on doing what Bobbi Flekman and her flunky, a YOUNG GUY with a portable tape recorder, are trying to get him to do: record a series of promotional announcements for the band,

each one featuring the call letters of a different rock station in a different city. Later in the movie we will hear these announcements used to punctuate scene changes and indicate what city we are in. This is a time when Nigel, David and Derek are still revelling in being rock and rollers back on the road, cutting up and getting laid. Finally, the groupie announces to no one in particular that she found her lens. She had put two in the same eye. Then Ian comes in. The band members begin to pester him about why their new album, "Smell The Glove," isn't in the record stores in New York. Ian replies with the first of what will be a series of increasingly hard to believe excuses, that the original marketing concept did not include New York as a target market. Then he tells the band to get moving. The limo is waiting.

CUT TO:

12 INT. LIMOUSINE - STRETCH LINCOLN

Arnie Katkavicz is now driving them down the New Jersey Turnpike to Philadelphia. Ian is running down the latest version of the tour itinerary with the band and venues of their upcoming appearances. Breaking into a hole in the conversation, Katkavicz

begins talking bitterly about Mike Douglas leaving Philadelphia. The band is first amused, but quickly becomes totally bored. At one point, a regular-length Cadillac carrying Viv and Mick passes them on the highway, setting off a round of waving and HONKING. Arnie now begins telling them about other bands he's driven and places he can show them in Philly, and Nigel hits the button that raises the window between the driver's seat and the rest of the limo. We now INTERCUT between the band, discussing tour business, and the front seat, where Katkavicz bores Marty Dibroma with his personal life.

CUT TO:

13 INT. THE PALESTRA IN PHILADELPHIA

It is the afternoon before Tap's concert in this multi-purpose three thousand seat arena. THREE YOUNG, wimpy, punk MALE MUSICIANS are onstage, a local opening act, "The Dose," fumbling their way through a sound check that started an hour late. Tap and Ian arrive, expecting the stage to be theirs. We see their hostile reaction to waiting, and Ian sprints to the stage to take care of things. Then, in a final attempt to get the vocal mike working, The Dose's lead singer enters. She

is STELLAZINE, a nineteen year old girl who looks like a younger, punker, sexier, better Debbie Harry. The band is quite taken with her. By the time Ian returns to tell Tap that The Dose will be offstage immediately, David, Nigel and Derek are more interested in finding out how to get this band to open for them throughout the tour.

CUT TO:

14 INT. PALESTRA - LATER THAT EVENING

CONCERT FOOTAGE of Spinal Tap performing "Rock 'N' Roll Creation," a major stage production in which David, Nigel and Derek begin the song onstage in three soft eggshaped pods, symbolizing the time ten seconds before the birth of life. At climactic moments in the instrumental vamp, colored laser lights hit the pods, one by one. They light from within. David's and Nigel's open easily, and they stand revealed, heroically striking the song's three cords on their guitars. But Derek, despite strenuous visible effort, can't get out of his pod. The show goes on, as ROADIES surround the frantically shaking and stretching prop, and attempt to free the imprisoned bassist.

CUT TO:

15 MORE FOOTAGE

From the interview with the band members, talking about how they met and hooked up with Ian. As they talk about him, we see that David and Nigel appear more trusting in Ian's street smarts than is Derek. We also see David talking about his girlfriend, Jeanine, a freelance astrologer in London. Nigel registers unease at the mention of her name. David adds that she's not coming along on this tour -- this one's just for the boys. A smile from Nigel suggests that he's thinking "Thank God for that." MARTY'S O.S. VOICE asks if anyone in the group is married. Derek answers with a tightlipped "yes," and his further silence suggests the topic is closed.

16 INT. LIMOUSINE

The band is riding down with Arnie Katkavicz to their next gig in Washington, D.C. Derek has Stellazine on his lap, or vice versa. Another groupie in back is showing off her handiwork of taking the tube from a Tampax box and crafting it into a bong. David is taking the lead in quizzing Ian on why the album wasn't in Philadelphia either. Ian's response is defensive and indignant. Arnie, trying to be helpful, tells them they ought to

consider using "leisure" beams in their concerts. As the limo pulls into Washington, passing by recognizable locations, like the White House and the Lincoln Memorial, Nigel starts talking about his growing feeling for America, and the need welling up in him to write a long, pretentious rock suite about this country.

CUT TO:

17 INT. DRESSING ROOM - CAPITOL CENTRE ARENA

The band members are preening and drinking beer just before being hustled out onstage. SEVERAL GROUPIES are busy cleaning dope and rolling joints. Nigel is tuning his guitar with an electronic device. Derek is looking in the mirror, playing with a suspicious sore that has appeared on his lower lip. Mick the drummer is in the bathroom. Viv is doing kung fu moves to a mirror. David is talking on the phone to his girlfriend, Jeanine, telling her everything's okay, but the whining tone in his voice says he'd love her to join him immediately. But for Nigel's sake, he is telling her not to come until the end of the tour. Nigel is jealous of her claim on David's attention, and after the phone call ends, feels the need to make sure David doesn't back down and ask her to join

him. A VOICE THROUGH A P.A. BOX in the dressing room calls the band to the stage, and we FOLLOW them, with their guitars, out the dressing room door into an elevator with doors on both sides. The doors behind them open and they exit into a long arena corridor. The corridor goes around about half the building in a huge circular arc. From a distance they can hear a crowd chanting "Tap, Tap, Tap." But they can't find the stage. There are doors that say, "No Admittance" and "Authorized Personnel Only." They then go down a flight of stairs, through a door, and find themselves in the boiler room of the complex. An ancient BLACK JANITOR gives them some incoherent directions and sends them on their way. They start running through more of the same labyrinth. We...

CUT TO:

18 INT. HILTON HOTEL ROOM

A suite in a Washington suburb. It's about three hours after the Capitol Centre concert ended. The band members are arguing with Ian about the gig. They complain of the poor turnout, he points out refunds were being given because the band got to the stage so late. They ask why the Boston gig has just been canceled. Ian says it is because the

album is being delayed. Viv is sitting in a corner, necking with Stellazine. Arnie Katkavicz enters. He has brought pizza from "the best place in town" for the band. He's disappointed in the downbeat and unglamorous nature of this slice of the rock world. Thus challenged, David and Nigel persuade him to start wrecking the hotel room, rock star style. Ian takes the tumult as his excuse to disentangle from Derek, who's been continuing the earlier harangue, and he leaves to "take care of things." Viv and Stellazine steal off as Arnie starts destroying the TV set under David and Nigel's guidance.

CUT TO:

19 INT. VANDERMINT AUDITORIUM - THE CAMPUS OF THE UNIVERSITY OF NORTH CAROLINA

We are backstage before Tap's next concert. Derek is on the phone, having an infuriating conversation with his soon-to-be-ex-wife and her lawyer, arguing about who gets the Lamborghini. Ian comes back to round up the boys, reporting proudly that this engagement is a sellout. Viv has a suspicious looking sore on his lip.

CUT TO:

20 INT. STAGE OF VANDERMINT AUDITORIUM

We see the band performing their song "Heavy Duty" on a stage in front of the Manhattan apartment set from the college's production of "Come Blow Your Horn." We...

CUT TO:

21 SEVERAL CUTAWAYS

To see Ian hassling with the student promoter of the gig. Wherever around the auditorium they try to talk, they're fighting a losing battle with the deafening sound from the stage. At one point, the band is playing so loud that a large, modernistic chandelier in the set shatters and falls, landing on and around Mick the drummer.

CUT TO:

22 INT. LOBBY OF PEACHTREE PLAZA HOTEL IN ATLANTA - DAY

The lobby is a skylighted atrium several stories high a la The Bonaventure in L.A., unwalled spaces are set aside for bars, coffee shops, and lounging areas, and glass elevators ascend and descend through glass shafts. CLOSE SHOT of an activity schedule board in the lobby. It reads: 'Welcome, National Association of Record Merchandisers." We PAN across the record-biz activity in the lobby, old promo-man friends wearing oversized nametags

greeting each other, across to the closed doors of the main ballroom.

CUT TO:

23 INT. HOTEL BALLROOM IN ATLANTA

The National Association of Record Merchandisers (NARM) are holding their convention at this hotel and Tap has been scheduled to perform for the assembled conventioneers, as a promotion for the album. The band is checking their sound in the ballroom, wondering where "fucking Ian" is. After a moment, Ian enters the ballroom. David calls him to the edge of the stage for a discussion. David, Derek, Nigel, and Viv, each of whom now has a suspicious-looking sore about the lips, argue quietly in favor of dropping The Dose from the opening act slot. Back at the drum set-up on stage, still working on the sound of his bass drum, Mick yells that he doesn't see anything wrong with the young band. He also has no sore. The band finally votes, and The Dose is out, four to one.

CUT TO:

24 INT. ATLANTA HOTEL - LATER THAT SAME AFTERNOON

We are in the Parallel Records hospitality suite. MUSIC is playing on the STEREO from other Parallel

Records acts. SEVERAL PROMOTION MEN, including ARTIE FUFKIN (a coked-up, over-ingratiating, promo man from the Chicago office) are hanging around, hyping people from trade magazines and other record companies, boozing and schmoozing. Tap and Ian are being guided through this group by Bobbi Flekman, all the while conducting a low key conversation about the mystery regarding whether the album is, in fact, being released. The PHONE RINGS. Bobbi answers, and tells Ian it's Eton-Hogg calling about the album. Ian goes into the small bedroom of the suite to talk and the CAMERA FOLLOWS. As he hear Eton-Hogg tell him some bad news, the band members straggle in. The phone conversation ends abruptly, leaving Ian infuriated. He explains to the band that their new album, "Smell The Glove," is not being released, because Sears and K-Mart object to the cover art: a naked girl on all fours with a dog collar around her neck, being made to sniff a dubious-looking glove. Well, if the album's not coming out, the band blusters, we're not playing this stupid convention. Ian reassures them, that's already been taken care of. They've been cancelled. The band and Ian stare blankly into a major crisis point of their tour.

CUT TO:

25 INT. HOTEL LOBBY

The Tap members and Ian are at the registration desk of their hotel in Memphis. Ian is trying to check the band in, but the DESK CLERK is having trouble making the available rooms match what Ian insists he reserved (seven rooms, all on the same floor, none near the ice machine). Growing quickly bored with this row, which Ian may well be staging to impress the band and his continuing strength on their behalf, the musicians recognize another rocker, DUKE FAME (of "Duke Fame and the Fame Throwers"), walking regally through the lobby with a big entourage. He's at the top of his game at the moment, and they drift over to him to exchange greetings. Meanwhile, the desk clerk and his FEMALE SUPERVISOR finally get the rooms straightened out, and the room clerk gives him a message as he's walking over to rejoin the band. They're chatting with Duke Fame, who's just checking out on his way to a dozen already sold-out venues on an extremely successful tour. He asks how the album is doing. They lie, and say it's doing great. He blithely slides out the door with his camp followers, leaving Nigel, David and Derek to react to him with slightly sad awe. Ian now has to tell the band that the Memphis gig has been

canceled, due to the lack of advertising money from the record company. He suggests that the rest will be helpful, and there's great room service and a fine sauna at the hotel.

CUT TO:

26 INT. HOTEL ROOM

The band is in David's suite at the Memphis hotel, plates of room service food scattered around the room. Mick the Drummer is in the bathroom. Derek and Viv are wearing white plaster life masks on their naked butts, as a favor to TWO GROUPIES who have a collection of rock n roll derriere casts. Derek is clearly impatient. Finally, the girls start taking the masks off, bragging about the other asses in their collection. But these casts they've taken off too soon, and they end up with shapeless hunks of plaster. David is in a corner, on the phone to Jeanine in London. This is an "everything is falling apart, please come join us, I need you" call. Nigel walks into the room in the middle of the conversation and is clearly angered and hurt by what he overhears. When David gets off the phone, he starts defending his action. Nigel pretends to be open-minded and flexible to hide his

anger and disappointment. Meanwhile, the radio is on and David's bailout of the unpleasant conversation is to turn up a station playing "Cups And Cakes," the B-side of the band's first hit single. It momentarily cheers them all up as if proof they still exist. Things turn dark, however, when the D.J. comes on after the record, identifies it, and asks whatever happened to that band. The girls get up to leave, saying they're hungry. David points out that there's plenty of food, but the girls reply that they're vegetarians. To break the tension, Derek suggests visiting Elvis's grave. Nigel is still upset and reluctant to go. In an attempt to smoothe things over, David convinces him to come along and encounter the King's spirit.

CUT TO:

27 EXT. GRACELAND

The band members standing, in awe, in front of the musical clef gates of the mansion.

28 GRAVESIDE

Then they're at the Elvis graveside, where their dark mood leads to reverie upon the life and death of The King. At one point they are moved to begin singing harmony parts to "Love Me Tender." Derek,

irritated, picks a stubbornly remnant piece of plaster off his behind. The scene ends in low-key bickering about who should sing which part.

CUT TO:

29 INT. MAIN STAGE AT WINTERFEST, MILWAUKEE

A two thousand seat utility building serving as a concert hall during a weeklong festival in the Beer Capital. While a STAGEHAND works on the rigging of the devil head we saw earlier, Tap members are going through a sound check, and simultaneously listening to Ian giving them an enthusiastic explanation of the good news: The "Smell The Glove" album has come out, following an emergency compromise in which the offending artwork with the nude girl has been replaced. The enthusiasm becomes contagious as the band members see the first copies of the record, which is wrapped in a plain black cover. Ian sells this new approach as equivalent in uniqueness to the Beatles legendary white album. As Ian and Nigel fervently defend the cover, David attacks it as looking like death. That, Ian says, is what's good about it. Derek now hangs back, watching to see which way the wind is blowing. But the overriding feeling, pushed hard by Ian, is that the band is now poised at the beginning of a major

improvement in their fortunes. Now they begin to play to test sound levels. It is a playful rehearsal of one of the band's old songs. They're clearly having a lot of fun with it. Suddenly, a woman's voice comes over the P.A. and says "Hello, Darling." They look up to the soundboard to see JEANINE PETTIBONE, David's girlfriend, sitting at the console. She is English, in her late thirties, strikingly attractive. She is also power hungry, a divisive force, devious and meddlesome. David is happy and relieved to see her. We hear the sound of an electric guitar being put down quickly, as he goes over to give her a big greeting. She looks at David, concerned by some physical sign that he's deficient in zinc. Then, she reassures him, after getting him concerned, that "Everything's going to be okay now." Nigel is less than thrilled. What was a threat only in theory has now shown up in person.

CUT TO:

30 INT. WINTERFEST MAIN STAGE

CONCERT FOOTAGE of the band performing "Big Bottom." The album is out, the band is hot, the song is stupidly raunchy, and the crowd loves it.

CUT TO:

31 INTERVIEW SEQUENCE

Nigel and David separately express their fears about life without rock and roll, and each other. It's basically the fear of having to grow up and face life outside the comfortable womb of prolonged adolescence.

CUT TO:

32 EXT. HOLIDAY INN COMPLEX IN SUBURBAN CHICAGO

An area which contains both a hotel and an adjacent entertainment center, Maraville Star Theatre, where the band is playing. The marquee outside the hotel says, "Attitude Adjustment Hour Daily at 5. Welcome, National Company of the Wiz." We PAN over to the theatre.

CUT TO:

33 INT. CONCERT HALL

The band is in the midst of performing their song "Short and Sweet." The guitars hit a long irritating note. While the note continues to ring, Nigel and David put their guitars down, and, with Derek and Viv, leave the stage. ROADIES come onstage to turn off the guitars and Mick the Drummer begins an epic drum solo.

We FOLLOW the exiting musicians to the backstage area. While the drum solo drones on, David gets a haircut and leg waxing. Derek is on the phone with his lawyer, who informs him that his ex-wife-to-be took out a full page ad in an English music paper to publish her divorce demands. He's enraged. Viv chops some vegetables, puts them in a cuisinart to make a veggie smoothie, and snorts some cocaine while it's mixing. Nigel and Jeanine, thrown together by happenstnce, have an intensely uncomfortable try at a friendly little conversation. She flatters him with seductive insincerity; he reacts with mock warmth. It's a momentary detente. Underneath it all, they're enemies. Finally, the band returns to the stage in time for Mick to fake his exhausted collapse at the end of the drum solo. Kids in the audience are standing, holding aloft lit matches and Bics.

CUT TO:

34 INT. HOLIDAY INN HOTEL

The band, exhausted and drained, is getting into an elevator and we FOLLOW them in. Nigel and Derek are lagging behind. Nigel quietly expresses some displesure with Jeanine's presence. Derek agrees

with him that she's a pain in the ass. They catch the eye of a couple attractive groupies, BELINDA and CYNDI, and throw their room key across the lobby at them. As the doors close, the girls run after the key, excited into teenage heaven by the prospect of getting into this group's room. On the third floor, HALF A DOZEN BLACK MALE DANCERS in sweat pants, leg warmers, towels around their necks and French-cut "Wiz" t-shirts get on. They're going up to the health club on ten. They clatter excitedly about the world of alternative life-styles. When the doors open and they get off, the band members, riding up to fifteen, look at them and then at each other: They've encountered a world in which they're the straights.

CUT TO:

35 INT. HOLIDAY INN HOTEL SUITE - LATER THAT NIGHT

Mick the Drummer is in the bathroom. Derek and Nigel are sharing a king-size bed with Belinda and Cyndi. Jeanine is sitting with David. The TV is on. A ROOM SERVICE GUY comes in and delivers a bewildering array of oddly chosen foods to this group. Now Artie Fufkin, the Chicago promo man, comes in. Through the haze of food, drugs, and sex, he's trying to convince the band of their

obligation to make a promotional appearance at a radio station at 7 o'clock the following morning. The musicians are having none of it. Jeanine suggests that the other band members go, but let David sleep in because he has a sore throat. Now everybody starts coming up with excuses. Artie explains that there are airplay problems with the record, i.e., nobody's playing it. Record stores are ordering the album only so they can return it. Nothing is getting through. Finally, in desperation, Artie asks the band members to consider what's at stake here; what could end up happening if they don't make the appearance. He goes to the room-service tray, takes a soft-boiled egg, cracks it over his head, and let's it run over his face. The band members look on in disbelief at this calculated humiliation. Finally, seeing that the point may not have sunk in, Artie looks around pathetically for a towel.

CUT TO:

36 INT. RADIO STATION STUDIO

It's seven o'clock the next morning and an artifically bright-eyed Artie Fufkin has rounded up David, Nigel, Mick the Drummer and Derek from what looks like the embalmer's table, and has delivered

them to a suburban Chicago FM radio station for a promotion interview with a WOMAN D.J. Sitting farther away, near the record library, is Jeanine, doing her "Yoko in the Corner" routine. They're uncomfortably squeezed around a mike, hastily set up on a table behind her. David's voice through the interview is so sore and raspy it's painful to listen to. The D.J. mentions having seen the band in 1976, and being knocked out by their "Stonehenge" stage production. Of course, they'll be doing that again, she asks. The band members explain that they've grown beyond that phase. The D.J. opens the phones for listeners to request their favorite Tap cuts. They get one call from a kid who asks how long they've been together, information that's already been supplied by the D.J. And another caller needs a bet settled: He says Ferguson Jenkins had 44 career shutouts for the Cubs. His buddy says he had over 50. There's an uncomfortable moment as everyone realizes that the call is for another program. Then, surprisingly, Mick pipes up and answers the questions in obsessive detail. The D.J. is apologetic to the band, explaining that it's rough to get calls in the morning, since people are busy getting ready for work and school.

CUT TO:

37 INT. MARAVILLE STAR THEATRE

This is the second night of the Chicago gig. The radio appearance has had some effect. the place is FULL OF KIDS, and they're actually excited.

38 BACKSTAGE IN DAVID'S DRESSING ROOM

David is telling Derek how good he feels about Jeanine being along with them. Derek, playing both ends against the middle, agrees with him. Derek, edging toward the door, reminds David that there's beer "and stuff" in the other dressing room. David nods, saying it sounds good, but just as they are about to go, Jeanine enters and reminds David that it's time to do his breathing.

39 A D.J.

comes out and does an enthusiastic introduction of the band, riding the crowd's excitement to a feverish peak. The lights come on, revealing the band, the crowd erupts. The band hits a first loud chord, and all stage power is suddenly lost. No lights, no amps, no P.A. The crowd keeps cheering for a moment, then they start losing their enthusiasm. As the band stands helplessly in the darkness looking for a roadie to help, the crowd gets

quieter as they realize this isn't an effect, it's a bummer. Finally, in the near silence, ONE VOICE in the audience lets out a plaintive animalistic whoop. ANOTHER VOICE yells out, "Where's the show?"

CUT TO:

40 INT. TOUR BUS

The band has rented a semi-deluxe touring bus to take them on this part of their swing around the Midwest. It is equipped with a kitchen, three quarter-inch and half-inch video machines, video game consoles and cartridges, four bunk beds, and a private area, behind a locked door, that serves as a safe area for drugs, booze, helium and nitrous oxide while on the road. Nigel, Derek, David, Viv, Mick the Drummer, and Belinda and Cyndi are riding on the bus. It's being driven by MOKE, the long-haired guy who is chief of their road crew. This is the first time the group has been in close quarters with Jeanine. Ian is enthusiastic about the band's good fortune since the album has come out. There are reports of airplay and possible chart listings. Plus ticket sales seem to be up. Derek and Nigel are engrossed in a game of Intellivision baseball. Jeanine and David are sitting together

in another part of the bus. Like a mother to a squirmy son, she is trying to get him to try on a new shirt she has made for him. It is jersey embroidered with her version of the cosmos. He is embarrassed to try it on now. But he eventually gives in to her insistence.

CUT TO:

41 INTERVIEW SEQUENCE

of the band reminiscing about their first American tour in 1967, riding the crest of their international hit, "Listen To the Flower People."

CUT TO:

42 COLOR FILM TRANSFER

of videotape from the American TV show of the late sixties, "Bop-Sh-Bop." A DISC JOCKEY in the Jimmy O'Neill tradition is standing on a stage with Hollywood psychedelic decor, introducing a band from Britain with their first American hit. It is Spinal Tap, and we see them performing the son, "Listen To the Flower People," dressed in various combinations of Nehru jackets, paisley shirts, beads, and leather-fringed clothing. They are lip synching the record, including Nigel's electric guitar solo. The band has a different drummer.

GIRLS in white boots and white belted miniskirts surround them, doing a slow pony.

CUT TO:

43 BLACK AND WHITE FILM FOOTAGE

of David, Nigel, Derek, and Stumpy Joe, the 2nd Drummer at the press conference on the occasion of the "Flower People" tour. A couple of radio and TV human interest reporters ask the band members what flower power means. The musicians amuse each other with their answers, doing their best to approximate Dylan or Beatles press conference performances, but falling considerably short. One of the guys finally tries a moronically earnest attempt to analyze flower power seriously.

CUT TO:

44 INT. DISC 'N' DAT, RECORD STORE, SOUTH BEND, INDIANA

Tap members are making a promotional appearance at the store, which Artie Fufkin has hyped to them as one of the biggest and most influential record stores in his entire territory. It's about three in the afternoon and as Nigel, Derek and David sit at a long table, surrounded by lifesize cardboard cutouts of the band, they autograph an album from time to time. Jeanine hangs by, watching. The

turnout is less than heartening. An intense KID brings up an "Authentic Hi-Fi Sounds of the Funny Cars" album for them to autograph. Even the people who bring Tap albums for them to sign pose a problem: the current cover is black, as are the pens they're using; hence, the autographs are invisible. Nigel tells a complaining KID: "Tilt it up to the light." The STORE MANAGER wonders whether the radio spots mentioned the right date. Artie Fufkin, in a mood of manic apology meant to preempt a yelling scene, is full of sad self-blame. At one point, we see Jeanine and David away from the others. Jeanine is cogently explaining to David why the power outage in Chicago would never have happened if Ian weren't both managing and road managing. He's bitten off more than he can chew, she points out. David agrees distractedly. He's in the present problem.

45 INT. SOUTH BEND CONCERT VENUE

The band is playing the end of a song. In the wings the groupies, their backstage passes prominently displayed, are standing as close as they dare to a woman they idolize, Jeanine. One asks "Are you and David really married?" Jeanine's response is "it's none of your business" mixed with

a look of "get away from me." The loud last chord of their show receives mild applause from a half-filled auditorium. The musicians come offstage, bickering about why the show stank so bad, and why so few folks came to see it. Also standing in the wings is a sullen-looking fourteen-year-old boy with spikey purple hair. David comes out of his funk over the poor turnout long enough to see the kid, come over to him, and ask how he liked the show. It was all right, the kid answers morosely. But he obviously doesn't mean it. As they head towards the dressing room, David is giving the kid grief about his appearance. At one point, he asks him, "Why can't you grow your hair like a man?" It is JORDAN, David's son by his American first wife. Jordan is a high school punker, and David is acting like an old-fashioned dad who can't understand these kids today.

CUT TO:

46 INT. SAMBO'S, SOUTH BEND, INDIANA

Three o'clock the next morning. Jeanine, David, Jordan, Derek, Mick the Drummer, Viv, Ian and Belinda and Cyndi are sitting around a big table, the only people aside from a TRUCK DRIVER in this all-night coffee shop. They're having a heated

discussion about why people didn't show up at the record store and the concert. Ian is saying that things aren't going so badly and there's no need to panic. David is eager to panic and brings forward Jeanine's idea, which is for the band members to wear elaborate cartoonish stage makeup. She's done drawings that illustrate how each person in the band would look. Almost everyone else thinks it's an incredibly stupid idea. Jeanine starts to say the basic problem is that the album was mixed all wrong, but David shushes her. Nigel replies to her with a scathing putdown spoken in quiet anger. Tensions are mounting. Then, after a silent moment, Nigel says if they want to really do something to help the tour, they'll bring back "Stonehenge." Ian points out it's almost impossible to mount that kind of production on the road. Nigel scribbles on a napkin a quick sketch of the old Stonehenge set, to show how simple it is. Ian says if that's what they want, he'll get it done. Jeanine says that if there were any balls in the organization, somebody would get a heavyweight from Parallel Records out here to solve the tour's problems. As Ian and Nigel react with an explosion of anger, at her presumption, the WAITRESS comes out

with waffles, burgers and a large plate of fried things.

CUT TO:

47 INT. TOUR BUS - ON THE ROAD TO CLEVELAND

Jeanine and Ian are sitting together, she's doing a charcoal sketch of him, and being flirtatiously complimentary of his facial bone structure. Derek has a Beta cassette of an old Italian movie he played the heavy in, Marco Zamboni's "Roma 79." He is taking this opportunity to show his major scene from it to Marty DiBroma and the groupies. As it starts up, we see on the monitor this footage: Derek, dressed as a futuristic villain, assembling a high-powered rifle with a scope in a hotel room, while a throbbing synthesizer track suggest impending violence and an extremely low budget. David and Nigel come by and start teasing Derek about showing this clip yet again. He shushes them. After a moment's silence, as we continue to see Derek's scene, we hear V.O. David and Nigel confiding quietly in Derek that they've come up with a solution for part of the band's problem on stage: He's got to pack his pants with more equipment. While we're watching the movie Derek assembles his

weapon, we hear the real Derek consider the possibility that his penis is too small for rock and roll.

CUT TO:

48 INT. CLEVELAND CONCERT VENUE

This is a hot rock town, and the band is up. We see concert footage of them performing the song, "Hell Hole." During this performance, it comes to our attention that Derek has taken David and Nigel's advice to heart, and, more importantly, to pants. He has added five pounds of leather-encased lead shot to his wardrobe.

CUT TO:

49 INT. BACKSTAGE AT THE CLEVELAND CONCERT

Tap members are in the dressing room, toweling off and sucking beers after the performance. Ian is explaining to the band members and a bemused Jeanine that, though the gig went well on stage, the promoter says he lost money and so the band won't get any percentage beyond the guarantee. Jeanine flashes an "I told you so" look at David. Ian begins aiming more and more of his spiel at her; she's not even giving him eye contact. At that point, Bobbi Flekman walks in. This is the

record company heavyweight who has responded to Ian's call. She tells the band members that she's aware of how much they've been mistreated by the company, how let down they've been by the promotion and sales departments. She reassures them that the misfortunes of the tour and the album have not been because of any deficiences on their part. She still believes in them, a lot of people in the company do, and she is there to kick ass to make sure that the rest of the tour is a total upper. She will be totally available to help in whatever way is needed. It is a totally phony speech which convinces the musicians. But Ian, walking out of the dressing room as the group disperses, says to Marty DiBroma, "We're fucked." He's right. We never see Bobbi Flekman again. Back with the band members, Belinda and Cyndi begin talking excitedly -- still feeling up from the show -- about travel plans -- where they'll go when the band hits Seattle. Nigel and Derek decide at this moment to dump them.

CUT TO:

50 INT. TOUR BUS - ON THE WAY TO DETROIT

The mood of the band is loose and playful. They are showing each other various ways of using the

human body to simulate the sound of flatulence. Ian is attempting to have a serious conversation about the need to shed some equipment from the show and probably lose one of the two trucks in order to free up money to whip together the Stonehenge production. But everyone's more interested in hearing David make fart sounds by rubbing his hand across a part of his chest.

CUT TO:

51 INT. DETROIT CONCERT VENUE

During the soundcheck, Nigel is showing Marty DiBroma his large collection of guitars, including a cordless model which plays through its amps by means of a tiny radio transmitter. It's like watching a kid show off his toys. He points out that he has his amps customized with special dials. Unlike most amps, whose highest volume level is indicated by a "10" on the dials, Nigel's dials go up to 11.

CUT TO:

52 INT. DETROIT AIRPORT

The band members, Ian, and Jeanine are lined up at the security entrance to the terminal, waiting to fly to an Austin, Texas appearance. There is some discussion of what ever happened to Bobbi Flekman.

Jeanine suggest that if Fleckman won't take care of stuff, "we" should find someone who can. The conversation is interrupted as Derek, who's been going through the metal detector, sets off the alarm. He's pulled aside by the SECURITY GUARD, who gives him a going over with the hand-held scanner. It makes its ordinary electronic warbling, indicating nothing suspicious, until the guard passes it over Derek's engorged crotch area. The electronic sound indicates pay dirt.

On the reactions we --

CUT TO:

53 INT. AUSTIN, TEXAS HOLIDAY INN

In his room, Nigel is watching Gumby cartoons on TV, trying to second-guess the plots.

54 IN ANOTHER ROOM

Ian is on the phone with an executive of another record company. He's not talking about Spinal Tap, he has to explain, he's talking about a young group, "The Dead Geezers." Unlike Spinal Tap, they are a band with nothing but potential. Interrupting this phone call, POLLY DEUTSCH, a smartly-dressed freelance art director in her late twenties, lets herself in Ian's room and plunks down on a coffee table a minature replica of the monument

at Stonehenge. Ian excuses himself from the phone conversation and explodes angrily at Deutsch: "This isn't a set." She angrily produces what she was given to work from: it is a napkin from Sambo's on which Nigel drew his quick sketch of the set. She points out the dimensions he quickly indicated: eighteen inches. Ian insists he meant eighteen feet. Finally, he just loses control: "Use your brain," he yells. "What the fuck am I supposed to do with this?"

CUT TO:

55 INT. AUSTIN CONCERT VENUE

The band performs "Stonehenge," an overblown musical suite depicting a poorly researched fantasy of life in early England. At a climactic point in the song, a single spotlight indicated where a mammoth set is supposed to descend onto the stage. What descends, instead, is Polly Deutsch's little Stonehenge model. The musicians onstage stare in stunned disbelief, then exchange looks with Ian, standing in the wings; and Jeanine is standing on the other side offstage, giving Ian a look that says "you're a total idiot for letting this happen." As HALF A DOZEN RENTED MIDGETS in elf suits enter from both sides of the stage to do

jig dancing around the tiny monument, it is a show stopper in all the wrong ways.

CUT TO:

56 INT. HOLIDAY INN HOTEL SUITE, AUSTIN, TEXAS

It is the night after the Stonehenge debacle. The band, Ian, and Jeanine are in the midst of a quietly furious fight about whose fault all of this is. Ian, rationalizing heavily contends that on a certain level, Stonehenge worked -- where the whole stage functions as a sort of miniature. Finally, David voices a suggestion that he's been afraid to bring up: Maybe Jeanine and Ian should co-manage the band for a while. He looks for support to Nigel and Derek. Derek pretends to be busy making lines of cocaine. He's not about to be the deciding vote. A man who's about to go through an expensive divorce, he's fearful of doing anything to endanger the meal ticket. David persists. Nigel throws something at the table and begins stalking around the room. He's quietly seething at Jeanine injecting herself into the band's business. Ian, frustrated that no one will side with him openly, finally suggest that Jeanine co-manage his reproductive organ. Amid some protests from the other band members, Ian quits and stalks out of

the room. Nigel now turns on David for forcing Ian out. A new era has begun.

CUT TO:

57 INT. AMBASSADOR LOUNGE AT THE AUSTIN AIRPORT

The band is en route to Denver, waiting for their plane in the first class lounge, sampling the free peanuts and staring down the TWO MEN in suits who are the only other people in the lounge. Jeanine has stayed up all night and put together elaborate tour books for the remainder of the band's tour. There are speed freak 8 x 11 drawings illustrating all the key logistics, and astrological symbols and readings of each succeeding concert. She's distributing these proudly to the band members, with the quiet air of the nun who's just taken the controls of a wounded 747. Most band members are variously impressed and amused by this show. There is an icy silence between Nigel and David.

CUT TO:

58 ESTABLISHING SHOTS OF CARIBOU, A LAVISH RECORDING STUDIO IN THE COLORADO ROCKIES

DISSOLVE TO:

59 INT. CONTROL ROOM OF THE STUDIO

The engineer is looking at tape on the 24-track

machine. The meters are indicating trouble. He tells Derek it'll be a while. We follow as Derek goes into the elaborate game room of the studio to pass word of the delay onto David and Nigel.

60 *INT. GAME ROOM*

When Derek leaves there is an awkward silence as David and Nigel sit not talking to each other. Then David starts quietly picking on an acoustic guitar. He's playing the first song he and Nigel ever wrote together as teenagers. It's his way of reestablishing contact. Nigel joins in tentatively. When the song ends, they begin quietly talking: Reflecting on past tours, old reviews, ideas for songs that haven't yet been written. By the end of the scene, the old alliance of two 15-year-olds against the world has been at least temporarily rekindled; and we see that each one is afraid to face the prospect of musical, or real life, without the other.

61 THE RECORDING ENGINEER

We hear him on a talkback circuit slating the beginning of a song being taped, "King of the America, Alternate Version, Take 29." Then we hear slow rhythmic strumming on an acoustic guitar. We

DISSOLVE inside to see Nigel, with headphones on, standing in one of the elaborate studios, laying this track down.

DISSOLVE INTO:

62 MARTY DIBROMA'S CINEMATIC MEDITATION

On the theme of English musicians experience America, a MONTAGE OF IMAGES of Tap members looking at or walking around various symbols of America, including A. The Lincoln Memorial, B. The White House, C. The Washington Monument, D. There's a shot of the band in a limo, E. A bored and disgusted Katkavicz at the wheel, driving through a car wash. F. They're also playing miniature golf. G. And a baseball game in a park with a cricket bat. There's also FOOTAGE of them in more mundane American locations: H. Hamburger stands. I. Emptying the candy and cookie shelves into their cart in a supermarket. J. And there is pastoral rural FOOTAGE of the boys running through fields, talking to cows. K. The boys coming out of a novelty shop, loaded down with fake noses and thumbs, and other gags.

DISSOLVE BACK TO:

63 THE STUDIO

In time to see Nigel and David trying to lay down the instrumental twin guitar part that leads off the hard-rocking section of this ponderous composition. They try several times to get this part right as Derek, on the other side of the glass in the producer's chair, pretends to be in control of the growing panic. This place costs $300 an hour. Finally, David and Nigel explode at each other in a fight which is only occasionally coherent. It starts with arguing about how to play the guitar part and leads to fighting over Nigel's anger that Jeanine is destroying the band, and David's outrage that Nigel is interfering with his personal life. Everything that has been eating them up inside comes out. It's the kind of fight you feel embarrassed to be watching, but it's the good kind of embarrassment. Finally, Nigel storms out of the studio.

64 CAMERA FOLLOWS

As Derek chases after him, corners him near the Pac Man machine in the game room, and convinces him not to quit, telling him that he's the artistic heart and soul of the band.

CUT TO:

65 INT. LATE MODEL AMERICAN STATION WAGON - DAY

The band is going from the Seattle Airport to their hotel. The limo days are over. Mick the Drummer is driving, inspiring a certain amount of fear in the passengers. Jeanine is explaining that due to an old foul-up of Ian's, the originally scheduled gig in Seattle has fallen through. But she's got something better: A dance at a nearby Air Force Base. She's even got new pages for their tour books, with a favorable astrological reading for the base. It's a Scorpio facility.

CUT TO:

66 INT. RICKENBACKER AIR FORCE BASE OUTSIDE SEATTLE

The concert venue is a large hangar-like building with a PA system left over from Vietnam USO shows. The crowd is young guys with bad haircuts in their weekend off-duty clothes, and their wives. There are a couple of older personnel in dress uniforms. The band is being greeted backstage by an extremely straight Air Force Lieutenant, LT. BOB HOOKSTRATTEN. The crowd is touch-dancing to a Paul Williams record on the PA, as the band gathers itself backstage for the show.

67 AS SPINAL TAP IS INTRODUCED

And begins to play the song, "Sex Farm," the crowd seems to melt off the floor, blown by the volume back to the bar in the rear of the hall. In the *middle of the song, Nigel unstraps his regular* guitar and picks up his wireless instrument for what he hopes will be long, showy solo. But his playing is broken into by interference on the guitar's radio transmitter: Cab calls, CB chatter, play by play of the Seattle Mariners' game. Everything that's gone on before has brought Nigel well past the boiling point. The guitar problem is the straw that breaks the camel's back for him. He throws down his guitar and with a flourish of theatricallity tries to destroy the instrument. It proves to be surprisingly indestructible. In total frustration, Nigel stalks offstage, leaving the other four to finish what's left of the song for what's left of the crowd. We FOLLOW Nigel offstage, past Jeanine standing in the wings. They exchange a look of mutual disgust. David looks as if someone just killed his dog. OVER the end of the last scene, we hear V.O. Marty DiBroma asking in a sensitive, probing tone, "How do you feel about Nigel quitting the band?"

CUT TO:

68 INT. SEATTLE HOLIDAY INN - MORNING

David, just having been asked that question, is sitting in the lobby with the rest of the band members, although Mick the Drummer is probably in the bathroom by now. David is devastated. He hasn't slept all night, despite taking sleeping pills, he has the haggard look of a survivor in a bombed-out city. As roadies are seen in the background, taking luggage and equipment cases through the lobby to the station wagons parked out front, David attempts to hide his devastation by maintaining that Nigel's leaving just represents another stage in the growth of the band. In the b.g., Jeanine is at a pay phone, telling Nigel's attorney that, as of this date, all publishing royalties due him are being held back on grounds of breach of contract. It is not a polite conversation.

CUT TO:

69 INT. BERKELEY COMMUNITY THEATRE - AN AFTERNOON SOUNDCHECK

Hanging around the band is a teenaged lad with the triple threat of adolescence: Glasses, acne and braces. He is a hardcore Taphead, a walking encyclopedia of Spinal Tap trivia who tries to ingratiate himself with the band by rattling off obscure

details about unreleased album tracks. Jeanine enters with RICKY, a nineteen-year-old boy, in dirty T-shirt and jeans, generally unkempt and messy looking, but reported to be a pretty hot local San Francisco guitar player. The premise here is: Let's try him out for the few gigs left on this tour; maybe he'll turn out to be a permanent replacement for Nigel. Through his haze of depression, David is as cordial as possible under the circumstances. Maybe this will work. As Ricky departs, Jeanine asks him if he's still at the same number. Ricky says yeah, and David can only wonder what that means.

CUT TO:

70 INT. BERKELEY COMMUNITY THEATRE - THAT NIGHT

The band is onstage, performing "Hell Hole." We have cut to that portion of the song in which the two guitarists exchange quick, flashy solos with each other. The new guitarist has reappeared onstage as a rock and roll Adonis: Cleaned, shampooed, and poured into extremely tight blue jeans, naked from the waist up, blond hair flowing, he leaps and struts, to the obvious appreciation of the girls in the audience, and he also plays guitar

licks with a speed and dexterity that leaves David in the dust. There is a capo on David's guitar. Derek looks impressed: This may be the next meal ticket. David is less pleased: This may be Jeanine's new boy.

CUT TO:

71 EXT. SIX FLAGS NEAR SACRAMENTO

A theme amusement park in Northern California with no discernible theme. It is about three in the afternoon, and Tap is backstage at the eight-hundred-seat bandshell in which they're booked to perform. The Taphead is still hanging around. He's irritating, but he's allowed to tag along because he's the only trace of enthusiasm left in the entourage. David, Viv and Derek are trying to figure out a usable repertoire of songs that aren't fatally crippled by the lack of a second guitarist and vocalist. At one point, Jeanine restates her feeling that David made a big mistake by firing Ricky, the new guitarist. David accuses her of being sexually interested in Ricky. Without Nigel around, David's relationship with Jeanine is now becoming seriously strained. There's a brief flareup, then Derek intercedes to make peace. The real problem, he points out, is that there are only

four usable songs for the show without a second guitarist. He finally suggests filling the remaining forty-five minutes with his composition, "Jazz Odyssey," an improvisational attempt at jazz that they sometimes play. It's the only thing even approaching a solution.

CUT TO:

72 EXT. STAGE OF THE THEATRE AT SIX FLAGS

In bright sunlight, the band is onstage, their flashpots barely making a difference in the sunny glare, and they're noodling their way listlessly through their lumbering jazz dirge. In the spaces between the noodling, we hear shouts from the kids in the amusement park audience: "Rock and Roll!" and "Get off the fucking stage." Tap is at the bottom.

CUT TO:

73 INTERVIEW SEQUENCE

Back at the castle. The band members, waxing rhapsodic about the power of their music to bring people together. They're optimistic, feeling on top of the world, about how lucky they are to be able to play great music with great friends.

CUT TO:

74 EXT. HYATT HOUSE ON SUNSET STRIP

We are at the swimming pool, located on the roof of the hotel. This is total contrast to what we've just seen. Jeanine has put together a sad little "Welcome to L.A." party for the band, and invited a number of minor figures in the rock music, radio and record scene. A few have shown up, notably RODNEY BINGENHEIMER, who we see mingling in the background, posing for an occasional picture with a band member, and an ENGINEER from the radio station sponsoring their appearance in town, wearing a nylon jacket with the station call letters. Jeanine's trying to make the whole party seem more festive than anyone actually feels like feeling. In one corner, while a photographer from Billboard snaps a picture of them, Jeanine tries to convince David to take some vitamins. David refuses, saying maybe healthy isn't the best thing to be. Their relationship is becoming more strained. Also in attendance are the Taphead, the only person really enjoying this particular occasion; the writer and photographer from Rolling Stone to whom Jeanine, at one point, says she doesn't regard this as the end of the band; three or four English musicians who are friends of the band members; and half a dozen

girls who hang out at the hotel and attend the parties of whichever band is staying there that week. One of the girls is making long distance calls on the poolside phone, charging them to Viv's room. A bar is set up, with three bottles of cheap booze on display. Everyone mingles around, except for the two from Rolling Stone, who are not straying from the bar. The party feels like a wake. In an attempt to drag himself out of his depression, David tells Derek he's now convinced himself that Nigel is dead. Derek says if it works, then he should use it. David tells Derek about his grandiose plan for the future, in which he fronts a band accompanied by the London Symphony. Derek, dimly aware that David's talking from the edge of a large black hole, tells him it sounds like a great plan. David asks him what his plans are. Derek says his soon-to-be-ex-wife is forming a band, and she's invited him to audition as the bass player. He's considering it, that's how desperate he is. And there is some joking about tonight being the band's last gig. It is supposed to be black humor, but comes out more like incoherently expressed fear.

75 INT. SANTA MONICA CIVIC AUDITORIUM - BACKSTAGE - THAT NIGHT

In the dressing room and on the way to the stage, we catch glimpses of the band members trying to pump themselves up for this last gig. Jeanine has put up a huge elaborately done banner that reads "Tap Lives." It doesn't go over too well. Just before they're ready to go on, Nigel shows up and encounters a half-joking, half-fearful "Oooh" from the other band members. David comes out of the bathroom and discovers Nigel. There is an endless moment of bottomless silence. Then David musters the guts to ask Nigel what's brought him here. Nigel reveals that he ran into Ian at the Roxy Bar, that Ian asked him if he wanted to put a band together to capitalize on the sudden success in Japan of an old Tap single, "Sex Farm." David feigns mild interest to cover his real suspicion -- that Nigel has come to tell him indeed he will be ripping off their past this way. Instead Nigel edges toward suggesting that they think about touring Japan together if "some details" get worked out. He's staring at Jeanine as he says it. David frostily acknowledges that it's worth thinking about, then the band has to head for the stage. There's an awkward moment, as Nigel waits to be asked to join them. Nobody asks. Jeanine gives

David a heartfelt, if overlong, kiss. The band goes on without Nigel.

CUT TO:

76 INT. SANTA MONICA CIVIC AUDITORIUM - ONSTAGE

The new, slimmed-down band is doing their final performance, opening with a noticeably low-energy version of "(Tonight I'm Gonna) Rock You Tonight." After the first verse and chorus, the band sags into an instrumental vamp. Suddenly, David looks offstage to Nigel and gives him a "you got a deal" signal. Nigel and Jeanine react, and David signals him to come onstage and play. After feigning reluctance for a moment, Nigel shoots a triumphant glance at Jeanine, runs onstage and picks up David's wireless guitar. The crowd cheers, mainly because it's been the first thing in the show they could cheer for. We see the happy reactions of the other band members to Nigel's return. The dream, fragile as it is, can go on a little longer. Suddenly, Nigel's screaming guitar line is broken by the SOUND OF CAB CALLS coming through the amp -- some things never change. From the THREE SHOT of David, Nigel and Derek lined up for the 3rd verse, we...

CUT TO:

77 AN EXTREME CLOSEUP OF A SCREAMING JAPANESE TEENAGE GIRL

We PULL BACK to reveal a hall full of screaming Japanese teenagers, covered in Spinal Tap regalia; yelling, clapping, raising their fists, lighting matches. We...

CUT TO:

78 THE STAGE

And there Tap is doing "(Tonight I'm Gonna) Rock You Tonight." They have a new drummer, JOE "MAMA" BESSER, a guy as large and fat as Mick was wraith-like. Standing in the wings, talking to a COUPLE OF JAPANESE ROADIES, is a triumphant Ian. Off to the side, Jeanine is sitting on a folding chair, reading "The Thorn Birds" in paperback, with a prominent sore on her lower lip. On the band taking their first Japanese bow, we...

FADE OUT.

FADE UP ON:

79 INT. SOUNDSTAGE

The same art-directed empty set we saw at the beginning of the picture. Marty DiBroma delivers the following epilogue:

MARTY
The Spinal Tap story is truly a tale of survival. Since the completion of principal photography, the band split up, reformed briefly as the David St. Hubbins band, featuring Jeanine Pettibone on maracas and backup vocals, signed a deal with BYO Records, and then reformed as the original Spinal Tap with a new drummer, Nick Pepys, the son of their original drummer, John "Stumpy" Pepys. At the time of the release of this film, a tour of the Benelux nations was being contemplated. If rock and roll is truly life in the fast lane, well, certainly Spinal Tap has spent its last fifteen years waiting for the Auto Club. Could Nigel, David, Derek, and Viv ever survive in a world without Tap? Here's hoping none of us ever has to find out.

He smiles, turns and walks OUT OF FRAME. After a long moment, we hear Marty's voice yell "Cut, print, it's a wrap." We...

CUT TO:

80 STILLS OF THE BAND MEMBERS

in performance as we hear ONE OF THEIR SONGS and ROLL CREDITS.

In addition, we will see the following interviews at different and as yet undetermined locations.

81 DAVID

82 NIGEL

83 DEREK

84 IAN

85 VIV

86 MICK

87 DAVID AND NIGEL

88 DAVID AND JEANINE